



Robert Dessales-quentin (1885-1958) Le Change And Chapel Of Auberoche Dordogne Périgord



480 EUR

Signature : Robert Dessales-Quentin

Period : 20th century

Condition : Parfait état

Material : Water color

Length : 34 cm à vue

Width : 26 cm à vue

Description

Robert DESSALES-QUENTIN (Brantôme 1885 - 1958) The chapel of Auberoche at Le Change Watercolor H. 34 cm; L. 26 cm Signed lower left Robert Dessales-Quentin was born in one of the most beautiful villages in France: Brantôme, nicknamed the Venice of Périgord, since it is located on the banks of the Dronne, a river which has become a natural defense by encircling the town. This small town in the north of Périgord was the playground throughout the artist's life. At four years old, he completely lost his hearing following treatment that was unsuitable for his intolerance to quinine, which was unknown at the time. His father, a notary from Brantôme, decided to quickly send him to Paris where he would study at the National Institute of Deaf Mutes. Aware of his artistic

Dealer

Galerie Ars Pictura

Tableaux, dessins, céramiques du Périgord

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tastes, his parents had him enrolled at the Jullian Academy, in the workshop of the famous Jean-Paul Laurens. A man of taste and terribly attached to his land. Dessales-Quentin easily turned to landscapes rather than history painting to which his studies predestined him. It is in Périgord that he will quickly return and find his way in the representation of local heritage. Castles, beautiful residences, churches and city views were presented in 1909 at the Salon des Artistes Français in Paris. It was in watercolor that he was most comfortable, even obtaining a Grand Honorable Mention at the Salon in 1928, a rare occurrence for this medium. In oil he will have several different periods and styles, in particular a period that could be called "wisteria", due to the recurring presence of this plant between the two wars in his paintings. A drawing teacher for more than fifteen years at the great Saint-Joseph de Périgueux Institution, and in his studio on rue du Plantier, he was named by his students the "genius left-hander". It is also within this workshop that Dessales-Quentin welcomed the "all of Périgord" each year for an extremely anticipated exhibition of his works. Accustomed to old Périgord stones, he will not abandon "elsewhere". Corrèze will be a land of recurring passage, but also the Basque Country, both French and Spanish. He will exhibit his works in many French cities, traces of which we find very regularly through the well-known labels on the back of the watercolors and their original frames. If the technique seems almost strange at first glance at this sheet, it is because Dessales-Quentin only uses watercolor here, exceptionally. Most of the time you will see less aerial traces, with heavier lines, partly made up of gouache. This sheet is therefore a rarity in terms of its technique, but also in terms of its subject. Le Change is a village northeast of Périgueux which is not a center of artistic creation, and the few remaining walls of the Auberoche castrum are very discreet. The only visible element of the law is its chapel, placed at the end of the rocky

peak. Dessales-Quentin gives here a truly artistic vision of this highly historic place.